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tions of birds and flowers to be used as guessing games. Planning of the printed headings to be placed in field note-books, and placing of same in note-books. Placing of words in dictionaries. Written dramatization; subject to be chosen by the children from year's work.

**Reading:** Re-reading of the printed reading lessons of the year as the children bind them. Selections from the First and Second Readers bearing upon spring subjects. Lesson on "Highwood," and that on "Buds" in June COURSE OF STUDY. Texts of songs.

**Music:** (MISS PAYNE.) Songs: *The Violet*, Reinecke, Fifty Songs; *Dandelion Fashions*, *Clouds are Passing o'er the Sky*, *The Rain Coach*, all by Eleanor Smith, in Songs for Little Children, No. 2; *Oriole's Nest Song*, Modern Music Series, First Book.

Practice on the intervals of the fifth and third octave, and scale fragments, derived from the songs, as incidental drill.

Rhythm: The pulses found in the *Spinning Song* (Reinecke), illustrated by free arm movement as each child hears it; circling, one swing to each measure, and two swings to each measure; the same with the chalk on the blackboard.

After a visit to the blacksmith shop, the same idea will be carried out in the variation in swings of the hammer as the children play the game. The blacksmith's song of *The Forge* in the March COURSE OF STUDY, *The Blacksmith*, Mrs. Gaynor, and *The Blacksmith*, in Songs for Little Children, No. 1, will be played in the same way.

**Speech, Oral Reading, and Dramatic Art:** I. Hearing and reproducing bird notes on field-trips. Dramatization of one of the bird stories familiar to the children. Bird concert given by the children.

II. Poems to be studied: *The Great, Wide, Beautiful, Wonderful World*, Whittier's *Child Life*.

**Physical Training:** (CAROLINE CRAWFORD.) In June a festival of Greek games and sports will be given. For the first time the children will be allowed to compete in height, distance, etc.; but such competition will be in relation to standing height rather than absolute height or distance jumped. The field will be measured by them, and distances chosen by vote.

**References:** Chapman, *Bird Life*, *Bird Studies with a Camera*, *Handbook of Birds of Eastern North America;* Wright and Coues, *Citizen Bird;* Mabel Osgood Wright, *Birdcraft;* Coulter, *Plant Relations* and *Plant Structures;* Cowles, *Plant Societies of Chicago and Vicinity;* Salisbury and Alden, *Geography of Chicago and its Environs;* Comstock, *Insect Life;* Jordan and Kellogg, *Animal Life.*

# Third and Fourth Grades

## Gertrude Van Hoesen

**Nature Study:** The relation of water and light to plants, as planned in the May outline, will be continued. In addition, the following new points will be considered:

1. The relation of insects to plants: i. e., bees, butterflies, moths, flies, ants, earth-worms, slugs, cut-worms, etc.
2. Bird-life.

During a recent excursion the children saw thirteen different kinds of birds. By means of a visit to the Academy of Science, they were able to identify and become more familiar with these birds. During the remainder of May and June, they will look for and study the habits of these birds and others that nest in the park, always using the Academy and the library to supplement their observations.

In connection with their geography, the Fourth Grade will make a study of the grains and other plants which are grown in the great areas throughout the Mississippi Basin. They will also make a study of the animals native to the different sections of the basin.

**Geography:** THIRD GRADE. Continuation of the study of illumination, and a general summing up of the requisites of a good city.

FOURTH GRADE. During the year the members of the Fourth Grade have been studying the city of Chicago from all the points of close contact. During the last month they have seen that it is a large commercial and railroad center by reason of its situation. In answering the question, "From where do all of these imports come?" it was thought best to consider the Mississippi Basin, which is one of the chief sources of supply.

By means of descriptions, stereopticon views, pictures, and reading, the children were taken over some of the principal railroads, in such a way as to include the features of the entire basin. For closer study the basin was divided into three parts—the eastern slope, as a whole, and the western slope north and south of the C. B. & Q. and the Union Pacific railroads.

The study of the basin was always from an industrial standpoint, the question always being, "What are the people doing?" The study of structure is necessary at *every* point to answer the question, "Why?"

The first trip was south on the Illinois Central to the Gulf of Mexico, back by the Mississippi River, then east over the Pennsylvania Railroad to Pittsburg, from there going south again along the crests of the Alleghanies following the water-parting to the Gulf.

By this time the children were able to see the great eastern slope as a series of pictures representing great industries, and divided it into regions occupied by grain, cotton, sugar, forests, etc.

The second trip will be along the Northern Pacific to the western water-parting, back to the Mississippi by way of the Missouri, beginning at Yellowstone Park, and again west to the mountains over the C. B. & Q. and the Union Pacific railroads. What are the great industries in that section of the country? Comparison with the eastern slope. What is the cause of the difference?

The third trip is again west over the Santa Fé Railroad to Denver, back to the Mississippi River by means of the Arkansas River, and possibly a short trip up the Red River.

In every case the structure of the country, the temperature, winds, and rainfall will be necessary to explain the industry. For instance: What is the reason for having the great irrigating ditches that we see in the West? This can be answered only by considering the cause of our great Western plains.

**History:** THIRD GRADE. (See work under manual training.)

FOURTH GRADE. The textile industries of Chicago.

**Literature:** All of the reading, both poems and prose, in connection with spring, birds, flowers, etc., that can be found in the library.

**Manual Training (History):** THIRD GRADE. (CORA CHAMPLIN.) The children will cast their spear-heads in bronze this month. It will be necessary for them to make models in wood first to be used in making the mold for the cast.

They have been studying Greek charts and books for both the general form and the decoration, which they must take almost literally since it is to be of Greek design.

They will draw them first on paper and afterward on ⅞-inch pine, which will be of sufficient thickness to model with carving chisels into the desired form.

Next, they will make the flask, which consists of two rectangular frames of the same size, made of ⅞-inch pine, and from two to three inches deep. Each frame should be hinged at one corner and hooked together at the corner diagonally opposite, so that it may be opened without disturbing the mold when the flask is to be removed. The frames should be large enough to allow at least three inches of space between the edge of the model and the frame. To insure the frames remaining in place during the process, a half-inch strip of hardwood, rounded so it will slip through an ordinary staple and the height of the two frames, may be nailed to either end of one, which is the "drag"; the staples being placed in corresponding positions in the ends of the other one, which is the "cope."

The cope is placed on a smooth board somewhat larger than the frame, and the model placed in the center. Lycopodium should be dusted over it sufficiently to keep the sand from adhering to the wood. Perhaps the most convenient way to handle it is to put it in a small cheesecloth bag so that it may be shaken on lightly.

Molding sand is used for the remainder of the mold. Ordinary sand will not answer because it will not pack, and if moistened, it will cool the metal so rapidly as to roughen the surface, and sufficient steam will be formed to burst the mold.

Sift in enough sand to cover the model to the depth of at least an inch, so that all that forms the surface and comes in contact with the model will be free from lumps; fill the remainder of the cope with the sand, and pound it gently down with a wooden mallet, having it so full that it may be leveled off with a straight edge to insure its being flush with the edge of the frame, so that it will not settle down when it is turned over onto another board. After turning it over, remove what was the base-board, and the model will be on top with one side visible. Dust this side with lycopodium, and over the entire surface sprinkle common white sand, which will act as "parting sand" to keep the two halves of the mold separate.

A round stick about an inch in diameter with a nail in one end makes a good "gate post" and should be stuck upright into the sand, the depth of the nail, about an inch and a half from the edge of the model. Place the drag on top, being sure the hooked corners are together and the pegs in the staples. Again sift in the sand, and fill the frame level as before. After pounding it down, remove the gate post, being careful not to crack the sand in doing so, and press back the sand at the opening so as to leave a funnel-shaped mouth into which the metal is poured. Place a board on top and remove the top frame, without jarring it. The impression is now seen of the upper half of the model. The sand around the edge of the model, which is still in the first half, should be moistened so it may be pressed down more closely before the wood is removed. A sponge with a small camel's-hair brush inserted is the best thing to use, the water being supplied from the sponge as the brush follows the outline. The model should have two small holes drilled in at an angle on one side before it is put in, so that two long nails may be inserted by which to lift it out. The small hole made by the nail in the gate post will indicate where a narrow channel is to be cut leading into the impression as a path for the metal as it is poured in. Replace the top half, and it is ready for the metal.

For melting lead an iron pot may be used, and the lead melted in an ordinary

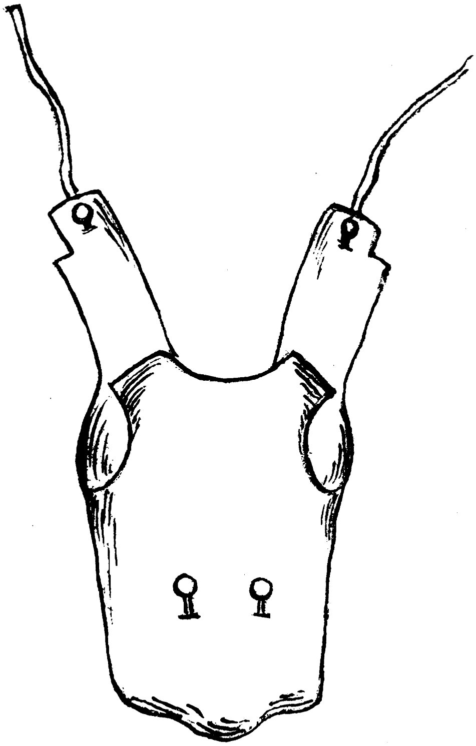


Fig. 1.

furnace, but for bronze a graphite crucible is necessary in which to melt it. For obtaining sufficient heat either a small blue-flame gas stove like that of a plumber, or a charcoal burner with bellows, may be used.

If the spears are finished in time, the children will make helmets and breastplates of cardboard.

To get the shape and size of the head for which the helmet is to be made, make a pattern first of paper by holding it against the side of the head and cutting it large enough to reach to the center, forming one half. By clipping the edges and lapping them, or cutting them out, it can be made to curve into shape. Cut the two sides from the cardboard, and either sew or glue them together down the center, afterward covering it with whatever color is desired for the metal to be represented.

The breastplate is perhaps best made by taking a large sheet of cardboard and gluing it together in a cylindrical shape, or rather that of a truncated cone, large enough to slip over the child's shoulders. Cut the body of it from the lower end so as to leave the larger end for the shoulders. There will be enough left in length to cut the shoulder strips continuous with the back of the armor, as in Fig. 1.

One method of fastening it is to cut a slit in the cardboard wide enough to admit a loop of tape with a ring on it, and glue the ends on the inside to the cardboard. A long piece of tape may be attached to tie them down to the rings fastened lower on the body. The plate may be covered with silver paper, or tin foil, or any colored paper which will represent the metal, as with the helmets. This is merely a suggestion of design, and any other form may be used in a similar way.

THIRD AND FOURTH GRADES. In both manual training and textiles an exhibit of work of all kinds is being made for a school in the mountains of Kentucky. The children are planning and making

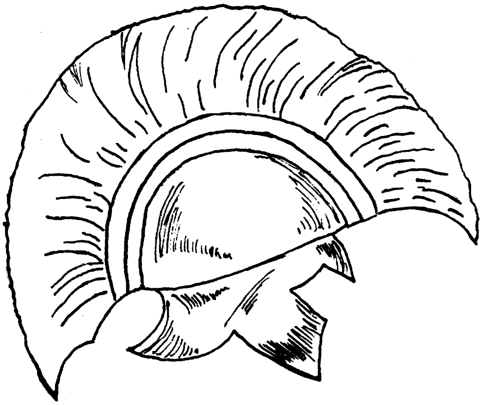
BREASTPLATE

HELMET

things for that purpose, in wood, embroidery, basketry, and other forms of hand-work.

**Art:** Illustrations of nature — birds, flowers, etc., in our environment. Illustrations of stories and of the scenes on the journeys taken in the geography class. One of the special interests just now is the painting of all of our wild flowers to bind together for this exhibit.

**Music:** (MISS PAYNE.) Songs that express the moods and phases of nature in early summer will be used. The *Song of the Forge* will be used in relation to their work upon Greek games and weapons, also the *Sword Song*, Von Weber, in Songs of Life and Nature. *Dark Brown is the River*, by Edward Smith, in Song Pictures, and *The Canadian Boat Song* will be sung as having general interest. The easy rounds which the children began in May will be continued in June. They will write them, taking them from the heard melody. They will find the agreeable chords made when sung, and then the same chords in the accompaniments of their old songs.



HELMET

**French:** (MLLE. ASHLÉMAN). A little visitor told the children of the Third and Fourth grades the story of *La Belle aux Cheveux d'Or*. In June this story will be used for reading lessons.

**Enigme**

Solution de l'énigme de mois de mai—"la bergère."

## La Belle aux Cheveux d'Or

Il y avait une fois un roi qui était très riche et très bon. Il avait une fille qui était très belle. Elle avait de longs cheveux plus fins que de l'or. Elle portait toujours une couronne de fleurs sur la tête, et tout le monde l'aimait parcequ'elle était si bonne et si belle.

Son voisin était un jeune Roi. Il apprit que la Belle aux Cheveux d'or était très bonne: et, pensez donc, il se mit à l'aimer. Bientôt il aima tant la princesse qu'il n'avait plus soif et qu'il ne voulait plus manger.

Il choisit un ambassadeur et l'envoya chez la princesse. Il lui dit d'être sûr de lui amener la Belle aux Cheveux d'or. L'ambassadeur est allé chez la princesse. Il lui fit son petit message. Mais la princesse répondit, "Non, monsieur l'ambassadeur, je vous remercie, mais je ne veux pas me marier."

L'ambassadeur bien triste de ne pas avoir réussi, retourna chez son roi. Il rap-

porta tous les présents qu'il avait portés à la princesse. Vous voyez, cette petite princesse était très sage, elle ne voulait pas accepter les diamants de son voisin.

Quand le Roi apprit que l'ambassadeur n'amenait pas la Belle aux Cheveux d'or, il se mit à pleurer comme un enfant.

Il y avait à la cour un jeune garçon, beau comme le soleil. Parcequ'il avait beaucoup d'esprit on l'appelait Avenant. Tout le monde l'aimait à l'exception des envieux.

Avenant lorsqu'il apprit que le Roi pleurait, dit, sans y prendre garde: "Si le Roi m'avait envoyé vers la Belle aux Cheveux d'or, je suis certain qu'elle serait venue avec moi."

Alors les envieux sont allés au Roi, et ils ont dit. "Sire, Avenant dit que si vous l'auriez envoyé chez la Belle aux Cheveux d'or, il l'aurait amenée. Il prétend être plus beau que vous."

Le Roi se mit en colère et il s'écria, "Ce garçon se moque de moi; qu'on le mette en prison et qu'il y meure de faim!"

Un jour le pauvre Avenant, presque mort dans sa prison, couché sur de la paille dit en soupirant: "De quoi se plaint le Roi? Je ne l'ai jamais offensé et je l'aime encore de tout mon cœur." A ce moment là le Roi passait par hasard; il s'arrêta et il écouta. Les larmes lui vinrent aux yeux, il ouvrit la porte, et il appela Avenant. "Que vous ai-je fait, sire?" dit Avenant aux Roi, se mettant à genoux devant lui.

"Tu t'es moqué de moi et de mon ambassadeur."

"Sire," répondit Avenant, "ce n'est pas vrai, mais je suis persuadé que j'aurais si bien fait connaître vos grandes qualités à la Belle aux Cheveux d'or qu'elle serait venue avec moi."

Le Roi se répentit de la peine qu'il avait fait à Avenant, et il l'invita à souper avec lui. Au dessert le Roi dit à Avenant, "Mon ami, j'aime toujours la Belle aux Cheveux d'or; va voir si tu peux l'amener à mon palais."

"Soit," dit Avenant, "je veux vous obéir en toutes choses. Je partirai après demain."

"Oh!" dit le Roi, "je vous donnerai un grand équipage."

"Ce n'est pas nécessaire," répondit Avenant; "donnez moi seulement un bon cheval et des lettres de votre part."

Le Roi était charmé et il embrassa le jeune homme.

Avenant partit à la pointe du jour. Il passa à travers un grand bois. Dans ce bois il vit une pauvre femme. Elle était assise sur l'herbe et elle pleurait. Avenant en eut pitié et il lui dit, "Qu'avez-vous donc, ma bonne femme?"

"Ma petite fille est très malade, elle va mourir parceque je suis si faible, que je ne puis aller au village lui chercher de la médecine. Voilà huit jours que je n'ai fermé l'œil, et je n'en peux plus."

"Ma pauvre femme, j'ai pitié de vous. Le Roi m'a envoyé chez la Belle aux Cheveux d'or. Le Roi aime cette princesse de tout son cœur. Mais le Roi se porte bien, la princesse aussi; votre petite fille est malade, elle a besoin de secours. Eh bien, j'irai soigner votre petite fille. Quand elle sera bien portante, je continuerai mon voyage."

"Ah, monsieur, que vous êtes bon, que Dieu vous bénisse!"

"Restez-ici, ma bonne femme, j'irai vite chercher la médecine. En revenant je passerai par ici et je vous aiderai à marcher chez vous. Quelle est la médecine vous voulez?"

La vieille femme lui donna un petit morceau de papier. "Le nom est écrit ici."

Avenant prit le papier et s'en alla vite au village. Arrivé au village il entra dans une petite boutique où il acheta la médecine sans aucune difficulté. Le marchand lui donna la médecine dans une drôle de fiole. Alors il alla vite retrouver la pauvre femme.

Quel fut son étonnement, elle n'y était plus!

"Elle a eu peur de laisser sa petite fille seule. J'essayerai de trouver la maison moi-même."

Avenant marcha longtemps. La nuit tombait, les êtoiles se montraient. Avenant se mit à appeler.

"Mais où êtes vous donc, il y a longtemps que je vous cherche?"

Une voix lui répondit: "Ici, venez ici, vous avez bien fait de nous chercher."

Tout à coup un magnifique palais se dressa devant lui. Il entendit de la belle musique, mais la musique était si triste qu'Avenant se mit à pleurer.

"Pourquoi votre musique est-elle si triste?" demanda Avenant à un soldat qui marchait devant le palais. "Parceque la princesse meurt et elle a commandé cette musique. Une méchante fée a dit, qu' à l'âge de dix-huit ans la princesse mourrait, à moins qu'un jeune homme n'eût pitié d'elle pensant qu'elle n'était qu'une pauvre petite fille il devait aller lui chercher de la médecine dans un petit village appelé le village des fées. C'est la marraine de la princesse, une bonne fée qui a fait cette condition lorsque la méchante fée a dit qu'elle devait mourir.

"Mais le jeune homme n'arrive pas, et elle va mourir! Notre belle, belle princesse!"

"Oh!" s'écria Avenant, "j'ai la médecine, j'ai la fiole; tenez, prenez la, apportez cette fiole chez le Roi afin que la princesse la prenne tout de suite."

* * * *

Bien vite le ton de la musique changea; elle devint gai. De brillantes lumières parurent à chaque fenêtre du palais. Avenant se crut au paradis lorsque la belle princesse elle-même vint s'agenouiller devant lui afin de le remercier.

"Vous pouvez m'amener où vous voulez; je vous suivrai au bout du monde!"

Quelques jours après, lorsque la princesse et Avenant voyageaient vers le Roi, un courrier les arrêta, s'agenouilla devant Avenant et lui donna une lettre.

Que pensez-vous qu'il y avait dans cette lettre?

Le Roi était mort. Avant de mourir il avait choisi Avenant pour son successeur, et il le priait aussi d'épouser la Belle au Cheveux d'or.